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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 30 Mar 99
EXTENDED BY: Director, DIA
REASON: 2-301-C(3)(6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION VI

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a selected remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) The remote viewer's impressions during this session did not correlate with the designated target. The viewer's verbal descriptions and drawing were very good in that he was able to stick to raw impressions of imagery. The remote viewer appeared tense during the session. He stated before the session that he had been under pressure earlier in the day. This session was conducted later in the afternoon.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION VI

TIME #28: This will be a remote viewing session.
 (Edited for security.)

PAUSE

#28: Okay, #31, #11, #34 and #6.5 are all at the
 target and are observing the area. . . Look
 at the target with them and describe the
 area to me. (Edited for security.)

PAUSE

+03 #28: Tell me about the images that come to mind.

PAUSE

#31: (Long sigh)

PAUSE

+05 #31: I see a a row of dark things (not
 audible).

#28: Good.

PAUSE

#28: Describe them to me.

PAUSE

#31: They are round;

#28: Yes. . . .

PAUSE

#28: Go on.

PAUSE

#31: Ah. . . Um . . . Long dark . . . long dark .
 . . (long sigh). . umm). . .

PAUSE

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TIME

+08 #38: Describe their shape.

PAUSE

#31: Ummm. . .

PAUSE

#31: In front of them are

PAUSE

#28: Go on.

#31: Umm. . Ah. . . Square and (not audible). Also, I am on white. They are on dark. It seems like they are higher than me. But not much. The round things.

#28: Okay.

PAUSE

#31: They are . . . they. . . they are in front of the between me and the . . . ah, structure.

+10 #28: Describe the structure that is behind them.

PAUSE

#31: Tall

#28: Go on.

#31: Dark spots; square.

#28: Yes?

#31: But I keep getting a feeling of . . . a fence or something between me and the building.

#28: Okay.

PAUSE

#31: And I I want to go in there. (Whispering - not audible). . I want to go . . . I want to go. . . I want to go . . . I want to go. . .

PAUSE

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#31: I'll work on the picture of the

PAUSE

#28: Tell me about what you see.

PAUSE

+13 #31: Down the, I'm going down the wall on the sidewalk. . . .

#28: Okay.

#31: Or the white.

#28: Okay.

#31: The dark stops and the structure comes out to where I am. Ummmm.

PAUSE

#28: Describe it to me.

PAUSE

#31: Umm. (Long sigh)

PAUSE

+15 #31: And it comes out to the edge of where I am Um. . . This is hard. . . . Its not as big as the other tall. . . . I don't know. A little farther, its a dark front. . . towards me.

#28: Okay.

#31: And then it, then it goes back Umm. . . Umm. . . Hmmm. . . Huh. . .

PAUSE

#28: Describe the area to me from further away.

PAUSE

#31: Ah. I'm afraid to. I think I have something in my head that shouldn't be there.

PAUSE

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TIME

#28: Tell me what you see.

PAUSE

#31: I see a Ummm. . . . It would be black.
. . . prominently black (not audible) . . .
The thing is in the middle of it and the building
is behind it. I'm trying to keep the left
out of this.

#28: You don't have to tell me . . . (not audible).

+18 #31: I am in amongst cars on a large black area . . .
Its hot. (long sigh)

PAUSE

#28: Describe the . . . thing.

#31: Hmmm. It is a small. . . It is smaller. . .
It is a

#28: Don't tell me what it is, describe it.

#31: Square, dark inside, light around, . . . not. .
big. . . Big square behind it.

#28: Describe the thing behind it.

#31: Big square construction . . .

PAUSE

#31: To the right.

#28: Describe what is to the right.

PAUSE

#31: Umm. (long sigh) Hmp. #28, I gotta pull
this out. I'm not getting anything that I
am sure of.

#28: Do you feel like you want to draw now?

#31: I, . . . I . . . I am afraid I have a familiar
target and that's what's giving me problems is
that; and I have. I don't know what I'm seeing
and what I'm reading in because I know the target.
I think. I know the target.

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TIME

#28: Are you (not audible)?

#31: Ah, yes.

#28: Describe what you see.

PAUSE

+22 #31: Green on right.

#28: Okay.

#31: Goes to right . . . a walkway and it stops.

#28: Good.

#31: Ah, where it stops, it is a long, vertical line. And, green goes around and goes on in the distance. I see wire. . . I can't see wire. . . I see a little box on the edge of the green.

PAUSE

#28: Its going to be time for you to draw pretty soon.

#31: Umm. On top, far up,

#28: Tell me (not audible).

#31: Round, and white.

#28: On top, far up, round and white.

#31: Top is dark. And big.

PAUSE

#28: Describe where you are now.

#31: Up. And your top edge. . . Sun is in my back.

#28: Go up . . .

#31: Round is on my left.

#28: Good.

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TIME

#31: Near the edge.

#28: Good.

#31: Go further. . .

#28: A box on the right.

#28: Okay.

#31: And your other edge.

#28: Okay.

#31: The top of the box is about dark. Thing sticking out of the roof. Another box on the right edge. Dark top.

PAUSE

#28: Stand . . .

#31: Another box. . .

#28: Another box.

#31: On the edge. Dark top. Edge turns corner. . . Small corner out again.

#28: Stand. . .

#31: Things sticking out all over. Top.

#28: Stand on the top. Look out. Describe what you see.

#31: I'm looking towards dark. Round, white, on the right. Ummm.

#28: Go on.

#31: Dark line above top . . . all around to corner. . . up the side I just did. The black, the boxes with the dark top are light. On the roof. Umm. Not tall, but short.

#28: Okay, the tape stopped some time ago; but, we'll go ahead and work while you draw.

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TIME

- #31: That's too bad. All (not audible). I kept talking about left and I'm afraid that I was familair with the target. I think. . . All I could get was the NSA building.
- #28: Okay. You had in your mind that it was the NSA building.
- #31: That's why I was worried about it. Because what I kept getting was that. And I didn't know what I was . . . Obviously, I just may have screwed the whole damn thing up. . . I don't know. Because you know, I've been around the damn building 500 times. I don't know what I'm feeding into it and what I'm not.
- #28: Um hm.
- #31: And, if I had; I'll be very upset.
- #28: So even though, in one part of your mind, you felt as though you were locked into a familiar target, you tried (not audible) describing?
- #31: Right. I kept. . . I kept trying to say now, now, you know. Are you filling that in or is that what you. . . or is that something that is sort of pure, you know? Now where I was, this start point was about right here. Start - I'll put "S" right there.
- Damn it. Did it again. I do want the "Y" there. Because this comes out and I said it was green on the other side or I said it was dark. I said this was dark.
- #31: And, I, I don't want to do that one. I don't want to do this one. This is the first, all right. That's the important thing to remember. I had (PAUSE) The first one and there's no end to that, that . . . what I had was . . . (PAUSE) and, this (DRAWING) is dark, like ground. Actually, that should go that way. But, you know, remember I said round, dark things. (PAUSE) And, behind this, was, and I said it was higher than I was. It was like . . . like this was a white. . . and this was, this was flat and this was up, okay, like that. It came up like a wall and on the other side of the wall were the bushes.

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TIME

#28: So you are calling those big round things bushes.

#31: Yeah, for the lack of anything better.

#28: Okay.

#31: And, behind that, this comes back, and then this was a big white thing, okay. That perspective goes that way. And, that perspective goes that way; and that perspective goes that way. It just continues. Ummm. And this is a . . . white. . . And this is dark here. . . Okay, to show that these are opposing things. . . (DRAWING). . . I said windows; there is darkness on that. . . wall, or whatever. There is darkness on that white space.

PAUSE

(Door knocking)

#31: Alright, here we go again. Two, now then. This may be the only clean one you get, okay? Because that's when I started worrying about it. Because that's when I thought I knew where I was. And as far as I'm made to go through it step by step anyway, it just kept coming back.

#28: So you think that . . .

#31: That, is here. Start. Okay. The start point.

#28: Um hm. The "S" on your other drawing.

#31: Yes. The start point.

#28: Okay. For the record then when you saw. . . when you were at Number One, you saw these big round things and so forth and so on, you thought that was pure imagery. But after this, . . .

#31: After this, I had looked down this wall and I saw that thing. Okay? And that's when I started talking about wire. And that's when I said NSA building. That's when I, try as I may, even though I would go back and do it over again. You know, and I did it by the numbers. Like I came right down. I followed the edge of this wall right here. I tried to follow that and I got to this corner, which is lower than the rest of the

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building, its a protrusion and its dark inside. And when I looked down that wall to see that, that's when I started to think that I was at the NSA building.

#28: So, you are trying to tell me now that perhaps everything from this point on might not be valid because you had a lot of analytical review.

#31: Try as I may. Even though I was trying to go by step by step, I don't know if that was, if I was artificially piecing what I saw together. Or if it was actual. And I, you know.

PAUSE

(DRAWING)

#31: That is that. And that's. . .

#28: Hm?

PAUSE

#31: I can't. . . (DRAWING)

I, I don't want to do it this way or this way. This thing was sticking out of the side of the building. This is that dark And that's when Okay, and this is a . . . the same start point, but see I don't have wire there, you see. But, I had it here. Only this is plain. . . Now, on the other side, I told you that it was the same. Which is the same in this, okay?

#28: Um hm.

#31: Whether there is wire on the other side or not I don't know. This is, let's say, this is the edge of the building.

#31: That continues. I said there was a little box. That is . . . there. You can see what I am talking about. This is that looking this way. No, its longer than that. Okay? The edges. . . hmm. . . The edges protrude. . . like that. . . okay? I said it was dark, right? And back here

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on each side of it is that green. On the right green and on the left.

#28: On drawing Two, why don't you write "box" down here and then write "different view of box" or something. "Front view."

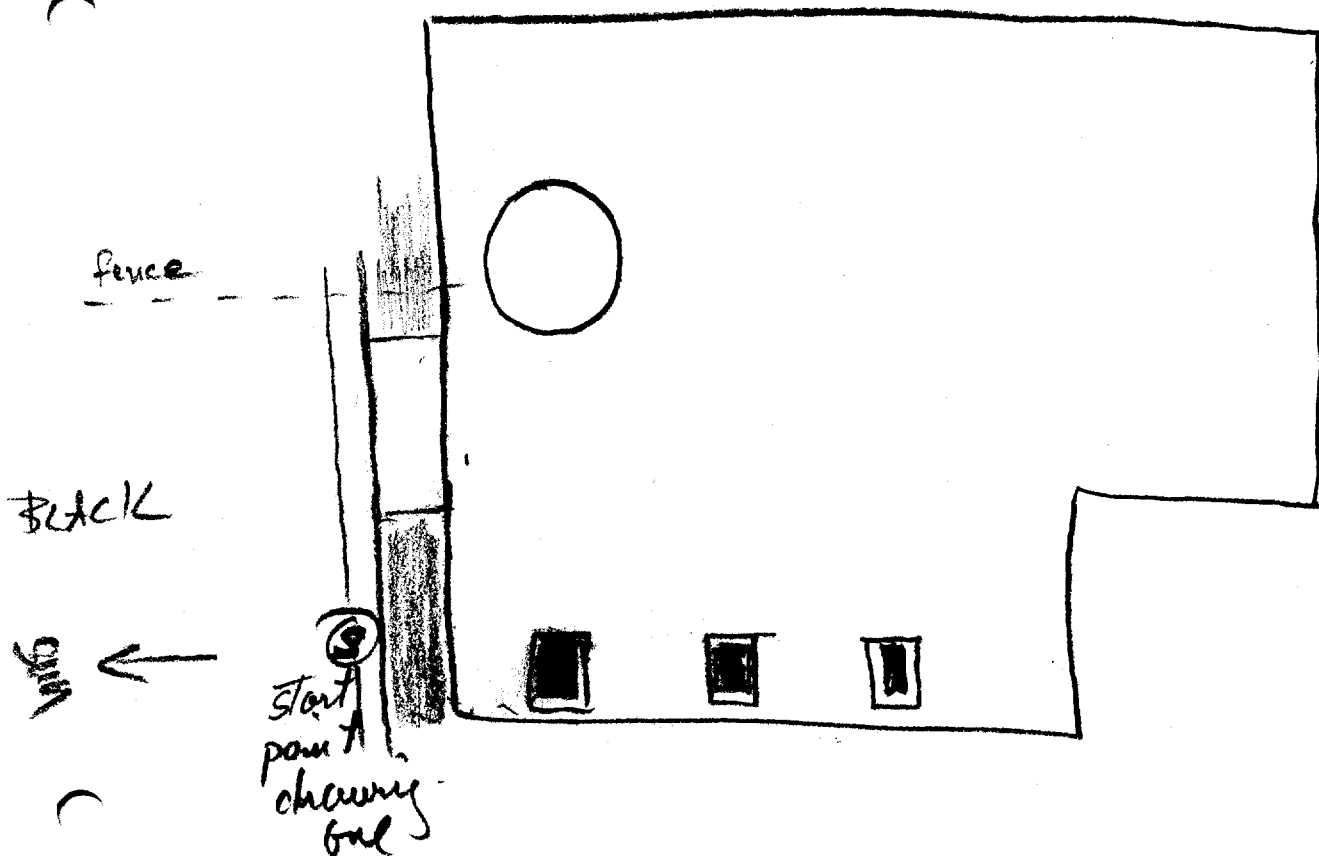
#31: Okay.

#28: Okay, this is the first one and that's the second one, okay. Actually, when you get right down to it and there are the start point really when you see it when you talk about it. In here. Okay, that's green. And there's . . . okay, I'm sorry, I forgot that, in here. It takes off like where I was - that's the bright. And this is the dark, out here, okay? In the overhead view, it turns back around again. (not audible) The feeling is that this thing is considerably lighter than this thing. (not audible)

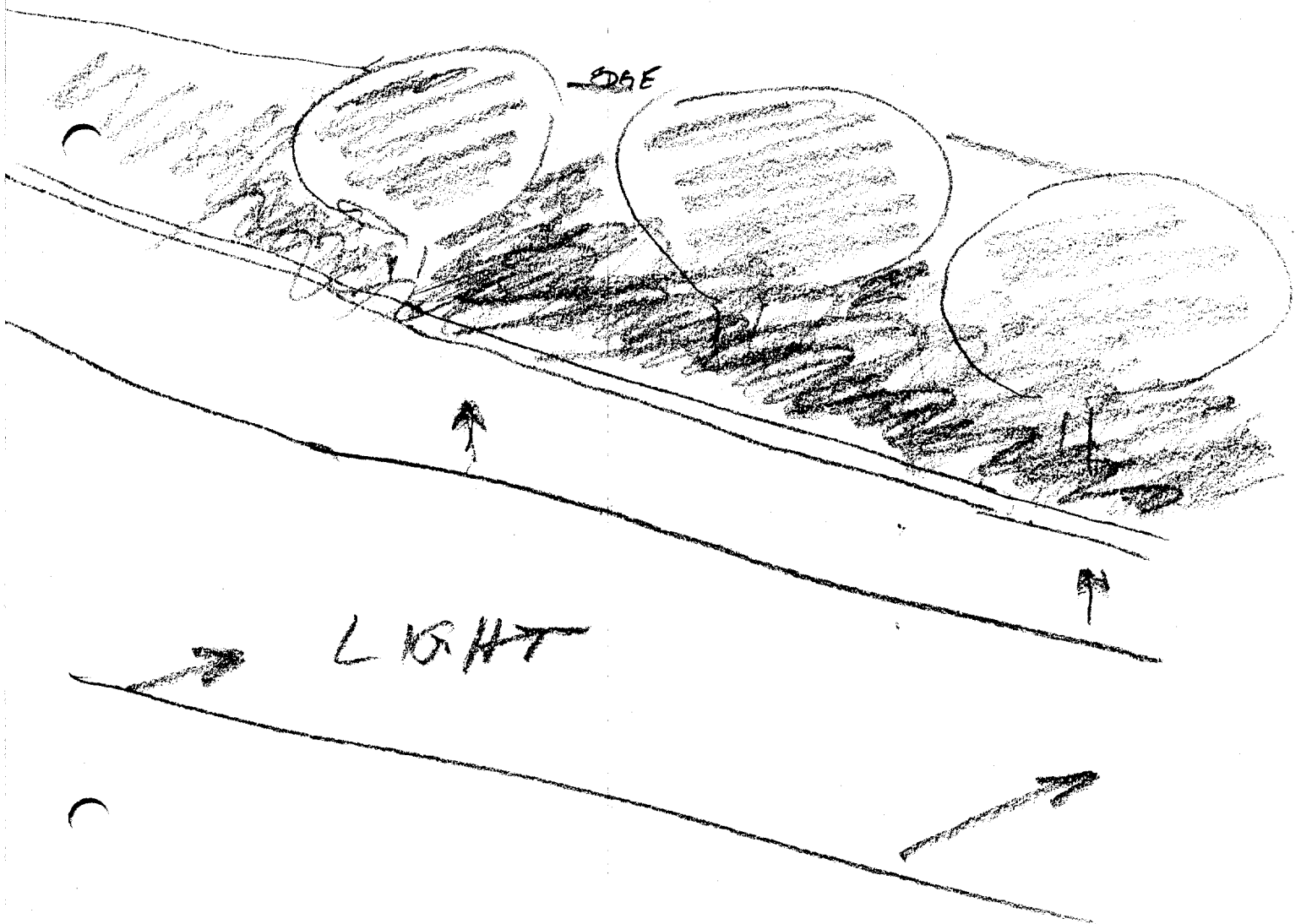
ADMIN NOTE: Tape recorder failure at this point.

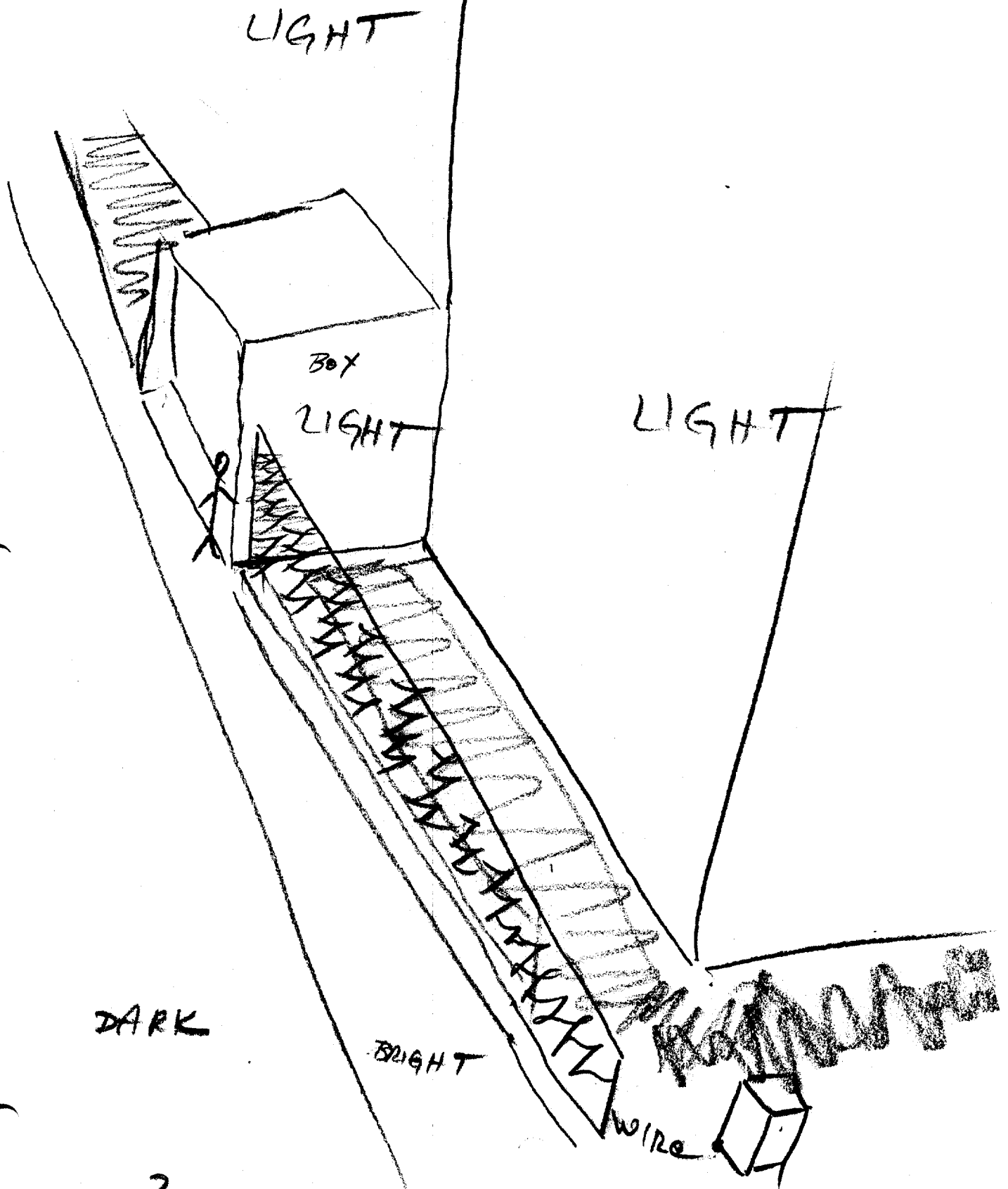
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TAB A



LIGHT

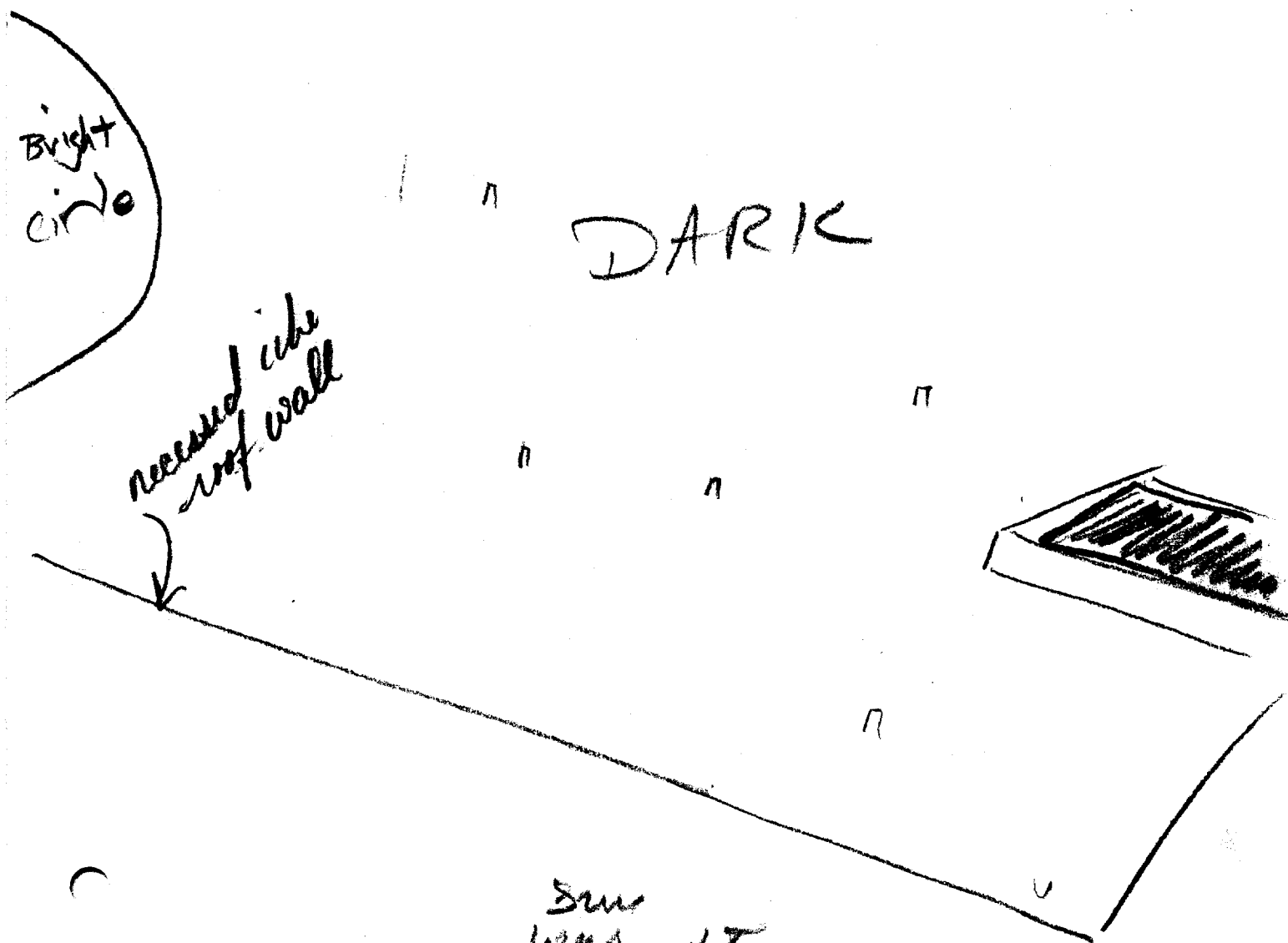




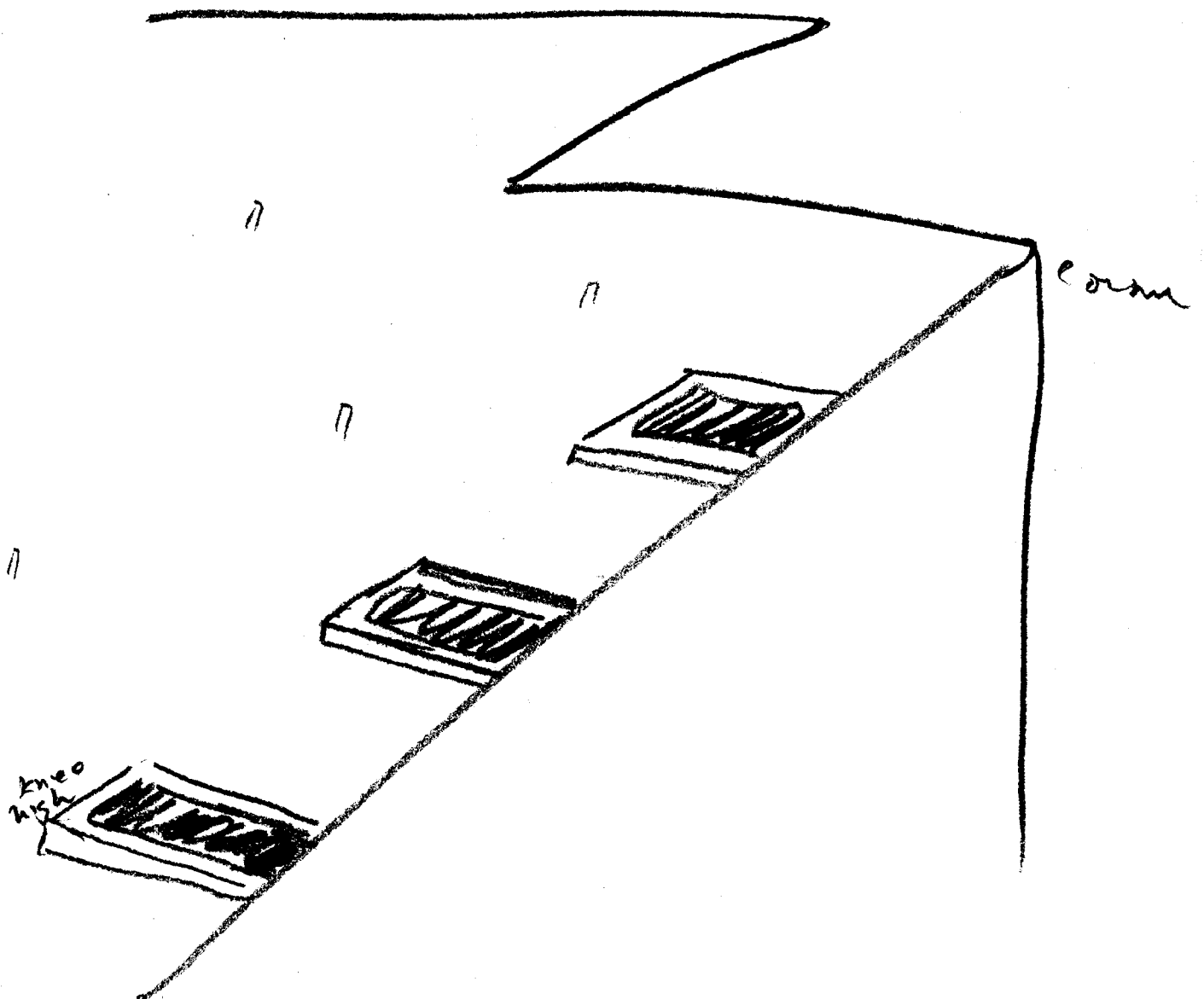
front
view 1304

dark

(B)



④



Green STRIP

BACK HORIZON

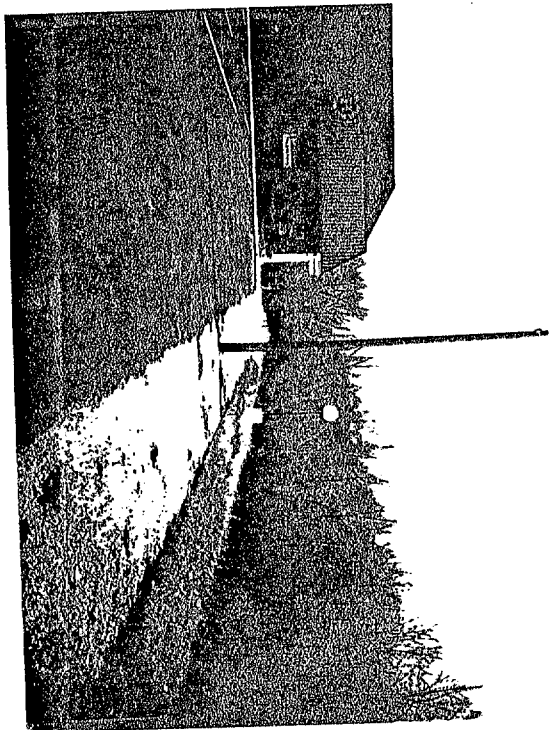
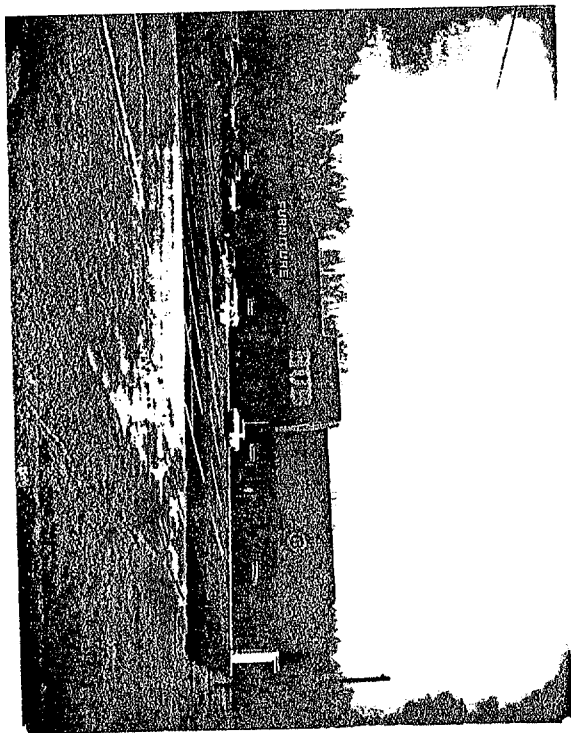
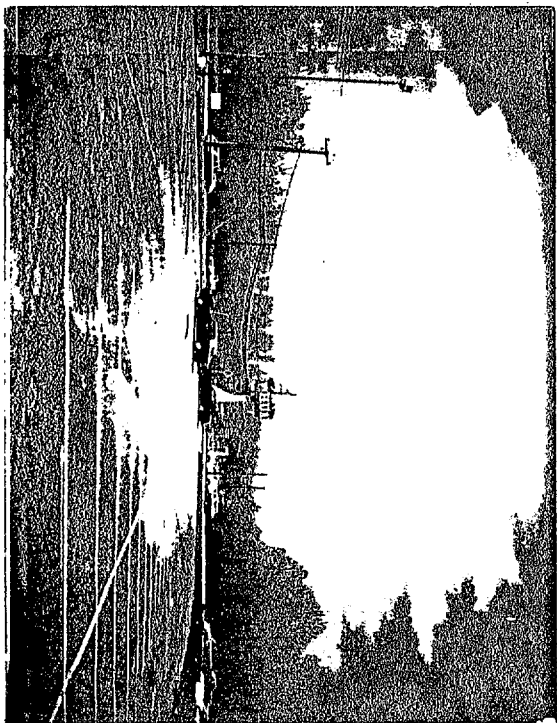
inside of roof wall

MARK

⑥

new paper

TAB B



TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION VI

1. (S) Post-session interviews are conducted after the completion of a session (usually the following day) to provide the Remote Viewer with the opportunity to express himself concerning his viewing experience.
2. (S) During the interview #31 stated that he could not set aside the pressures of the day as he had previously thought he would be able to. He felt that this was an important lesson for him to learn and that now he has a respect for the concentration necessary to do remote viewing. He felt that his greatest problem was "noise" from his imagination concerning the NSA building. #31 stated that he knew that what was happening when he thought of the NSA building was interfering with "true" imagery but that he simply could not control the "noise"/concentrate on the task at hand. In spite of problems, #31 was anxious to conduct another session based on his now larger understanding of the remote viewing phenomena. Incongruent with his drive to conduct another session is his expressed feeling of failure and his hesitation to be placed in another situation in which he is given the opportunity to fail again.
3. (S) #31 and the interviewer, #28, appear to get along well with each other. #31 was able to discuss his entire experience without reservation or fear of criticism from #28. #31 and #28 continue to develop a relationship conducive to the remote viewing experience.

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